THE UNIVERSITY OF ALBERTA

THE DEVELOPMENT AND APPLICATION OF SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

by

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled The Development and Application of Selected Criteria for Judging Children's Books on the Visual Arts, submitted by Alice Mary Duncan in partial fulfilment of the requirements for the degree of Master of Education.

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ABSTRACT

The major purpose of this study was to identify and have judges apply criteria for evaluating children's books on the visual arts for kindergarten and elementary age levels. A second major purpose was to identify major categories of art education content under which a book might be classified. The third purpose was to apply the selected evaluative criteria to 46 books to serve as a guide for art teachers and to complement the Elementary Art Curriculum Guide for Alberta (1969).

Criteria for children's book evaluations were identified after investigating those used by experts in the field including outstanding reviewers, judges for the Newbery-Caldecott Award and judges for the Children's Biennial Book Show. A study was also made of some of the children's classics. An evaluative instrument entitled Selected Criteria for Judging Children's Books on the Visual Arts was developed and comprised criteria on All-Inclusive (Gestalt) evaluation, the quality of Illustrations, the quality of Text and a Technical Evaluation covering typographical aspects of the book being judged. Five expert judges evaluated four randomly selected children's art books. Revisions of the instrument were made. A one-way analysis of variance with repeat measures was computed to obtain measures of reliability of the scores of the judges. The criteria were validated in all categories except that of All-Inclusive (Gestalt) Judgment. Current literature about the content of art education programs was reviewed and four categories were identified for evaluating the book including:

1. Evaluation and judgment about art objects.
2. Production or creation of art objects.
3. Understanding and awareness of aesthetic qualities.
4. Information on the historical development, significance and meaning of art forms in culture.

The evaluative instrument was applied to 46 books reported in alphabetical form according to author, subject matter and suitable age appeal.

The investigator on the basis of the results of this study believes this instrument could be a useful tool in directing art teachers' attention to those dimensions of children's books on art that contribute to their merit as well as in identifying books for children on the content of the visual arts as defined in this study.

Although the judges were in fact statistically in agreement on the criteria for the Technical Evaluation, further revisions were made to this part to increase usefulness of the instrument and it was renamed Typographic and Technical Evaluation.

It is recommended that further refinement of the Selected Criteria for Judging Children's Books on the Visual Arts be done and further research be done in the area of children's own preferences for books on art. The criteria might also be revised and applied to aesthetically pleasing books on a wide range of subject matter for all age categories. The instrument might be validated for use by general classroom teachers, school librarians and other adults such as parents.

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CHAPTER I

INTRODUCTION TO THE PROBLEM

In October, 1964, an important seminar on elementary and secondary education in the visual arts was held at New York University. Attended by many leaders in art education and related fields, this seminar examined current elementary and secondary art education. One of their recommendations was that artists, art educators, psychologists and specialists in related fields should be employed to develop self and group instructional art kits, manuals on art for individual students, teachers and parents, sets of reproductions, slide sets, tape and disc recordings, 8 m.m. films and various combinations of the foregoing. Also recommended was the development and publication of authoritative and cogent statements on all aspects of art education for a variety of audiences.

In 1968 the National Art Education Association prepared a guide to assist school systems in creating quality art programs consistent with their own educational aims. One recommendation was that all children and youth should be offered a carefully planned program in art from kindergarten through high school. The National Art Education Association (the investigator assumes that their findings apply in Canada) stated that to provide such a program it is necessary to have well trained personnel and adequate curriculum content. Schwartz (1969) maintains that the teacher's access to curriculum support material is essential in the form of quality

publications for children to examine and read along with other resources. The Canadian Society for Education Through Art (1969) in its policy statement for teaching art says "A variety of reference materials--both print and non-print media--should be readily accessible (p. 5)."

The Alberta Department of Education, after a careful study and re-assessment of the place of art in the curriculum, published in April, 1969, a new Elementary Art Curriculum Guide (1969). One of the important tools in implementing the new art program is having available suitable art books. The investigator found, after studying the guide, that although it provided ample references for films and for teaching manuals in art there were few references provided for children's art literature in the form of picture books useful in art learning. There were almost no references for self-instructional art books, especially for the primary grades.

The magazine of the Canadian book industry Quill and Quire (1970) states that with few exceptions children's departments in book stores are "terrible" and that the state of juvenile literature is appalling. The magazine goes on to say of children's books that "Thousands were imported, many of them cheap, disposable (in the words of more than one librarian) trash (p. 2)."

Kamra (1969) found that the quality of fiction books (including picture books) in elementary school libraries was not high. She further discovered that some teachers given the responsibility of selecting books for the libraries had no training in this area. There was no written or unwritten policy set out to aid teachers in their

selection of books. Kamra further states "There is a need to develop more precise instruments for evaluating the various components of school library collections (p. 95)."

In summary, the problem for study arises out of an awareness that in art education in Alberta, there has been a lack of sufficient reference lists of children's books on the visual arts to aid classroom teachers in implementing the art program as stated in the Elementary Art Curriculum Guide. This lack may be due to the need to develop precise criteria to evaluate children's books on the visual arts. The investigator studied the procedures followed by juries in selecting award winning children's picture books such as the Caldecott Award and the books for the Children's Biennial Book Show, and found that writings by such authorities on children's books on the visual arts as Marantz (1965), Thompson (1970) and Reed (1970) stated no explicit criteria for selecting high quality children's books on the visual arts. Isolating and stating of criteria for judging children's books on the visual arts appears to the investigator to be largely an uncharted area.

The advantages of a descriptive study in this area would be two-fold. First it would make it possible to sift the high quality children's books on the visual arts from the "trash", and second, it would give classroom teachers and other interested adults an instrument which they could use to quickly assess the quality of children's books on the visual arts.

The application of this instrument to a list of children's books on the visual arts which could be presented in alphabetical form by author and according to subject matter and suitable age appeal would

help supplement the book list recommended for use by children in the Elementary Art Curriculum Guide for Alberta.

Statement of the Problem

The major purpose of this research will be to identify and have judges apply suitable criteria for evaluating children's books on the visual arts which would include picture books and self-instructional art books. Such criteria could be used by art teachers for choosing suitable children's books on the visual arts.

The second major purpose of the study will be to develop a check-list of seven major categories of art education content with which a book might deal and which could indicate whether the book would provide information under any or all of these major content categories. These categories should be consistent with current art education theory and practice.

The third purpose of the study concerns application of the criteria by the investigator to a list of 46 books as a guide for the teacher and interested adults. This list of books would supplement the list recommended for use by children in the Elementary Art Curriculum Guide for Alberta.

Definition of Terms

For the purpose of this study the investigator would like the following terms understood.

Aesthetic or artistic experience (Arnheim, 1966) is the

experience of a work of art when it is enjoyable, persuasive, stimulating, disturbing or otherwise evocative of our senses.

All-Inclusive or Gestalt Evaluation. An instantaneous first complete impression of an object by the observer. This impression takes in the whole object without going into detailed observations.

Children's Books on the Visual Arts. Chapman (1967) and Anderson (1965) have identified the content or subject matter of art worthy of study in school art programs and have been particularly helpful to the investigator in identifying the four categories of art content of books which are examined in the study. These are:

1. Evaluation and judgment of art objects.
2. Production or creation of art objects.
3. Promoting understanding and awareness of aesthetic qualities of everyday life.
4. Information on the historical development, significance and meaning of art forms in culture.

These books are written at a level suitable for use by children and may contain both text and pictures. Books which are read to children by adults are also included. Children's self-instructional art books (those concerned with art production) and children's picture books dealing with any or all of the above four categories of content are included in this definition. For example Borton's book Do You See What I See? concerns categories one and three and Chase's book Famous Artists of the Past concerns categories one, three and four.

Format. physical qualities of a book such as its size and thickness, the way it feels when handled, its vertical or horizontal balance, its total size and page proportions.

Form, the organization (design) of all elements which make up the work of art.

Gutter or trough margin. the margin in the center of the book where it is bound.

Layout. The way type and illustrations in a book interrelate and fit onto the page format.

Leading. Interlinear space. In metal-type composition thin strips of lead, below type height, are used to space out lines of type.

Legibility (Tinker, 1963) concerns perceiving letters and words and with the reading of continuous printed material.

Plot (Georgiou, 1969) a series of progressing, inter-related actions leading to a climax in the story.

Points and Picas (Craig, 1971) two basic measuring units used in typography. Twelve points equal one pica. Six picas equal one inch.

The Logical Structure of the Study

The logical structure of this study was based firstly on a similar instrument used by Kamra (1969) Kamra's instrument set forth criteria for evaluating the illustrations of picture books and for format. Kamra stated that her criteria for evaluating of picture books were based on both basic principles of art and on whether the illustrations created the mood of the story in a manner understandable

to the intended reader. However, her instrument included only general criteria evaluating illustrations and format of picture books. Secondly, the investigator incorporated in the study those criteria used by art experts, such as the juries judging illustrations in children's books for the Caldecott Award for excellence in illustrations and for the Children's Biennial Book Show. Thirdly, study was also made of the views of the experts in the area of children's books on the visual arts such as Marantz (1965) and experts of children's literature such as Thompson (1970) and Reed (1970). From these sources it was indicated to the investigator that certain common criteria had been used in judging picture books, which were implied in their writings. Fourthly, a study by the investigator of outstanding children's books on the visual arts showed these books to have some common characteristics. A comparison by the investigator of these outstanding books with a random selection of children's books on the visual arts showed considerable difference between those books of average or inferior quality and those books of superior quality. In this way characteristics found in high quality children's books on the visual arts became obvious. These criteria were the ones which the investigator attempted to identify in the Selected Criteria for Judging Children's Books on the Visual Arts.

The criteria identified in the literature were organized under categories similar to those used by Kamra (1969). They were expanded to include more detail, and two other important qualities of children's books on the visual arts were added for evaluation: the technical qualities of the book as

described by Tinker (1963) and the content as it was related to the seven areas of art content which are acknowledged by art educators today. These categories are examined on page 38 of Chapter Three. The instrument also has a category which relates the book being judged to the age of the child for whom it is suited. This was stated as important by Ocvirk (1960), Smith (1953) and Cainciolo (1970).

Basic Assumptions Maintained by the Investigator

The following basic assumptions were maintained by the investigator.

1. That books, including those for children's use, can be an important tool for aiding art learning,
2. That children are naturally inclined to use colorful picture books,
3. That most children have a natural aesthetic sense of design which will develop rewardingly in an artistic environment or be stunted or handicapped in an unsuitable environment,
4. That with the aid of the instrument developed in this study, a suitably informed adult can make a relatively successful selection of books which will appeal to children,
5. That art teachers are experts in the field of art education.

Limitations of the Study

The investigator placed the following limitations upon the study:

1. The judges of the books were not chosen at random from the general population but were art experts.
2. There are other criteria for judging children's books on the visual arts than those criteria chosen.
3. The study is limited to the children's books on the visual arts available in the Curriculum Library, University of Alberta.
4. Adult judgment only was used in evaluating the books.
5. The criteria used were for judging specifically children's books on the visual arts not books of value to adults for their own use when teaching art to children.
6. The study was limited to children's books on the visual arts.

Significance of the Study for Art Education

The area of assessing children's books on the visual arts is as yet largely uncharted. The development of a list of clearly stated criteria should be of benefit to teachers and other interested adults in selecting children's art books. These criteria could also be of aid to future writers of children's books on the visual arts in their selection of appropriate subject matter.

The compilation of a list of children's books which are

categorized according to the various art knowledge areas stated in the Selected Criteria for Judging Children's Books on the Visual Arts should be of use to classroom teachers and other interested adults. The listing of 46 books is suggestive of how the Selected Criteria for Judging Children's Books on the Visual Arts can be applied but this is not an exhaustive list. Many other titles could be added. The book list so arranged should be helpful in presenting the art program contained in the Elementary Art Curriculum Guide for Alberta.

CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH

This chapter presents a review of research and literature related to this study. The review, which is divided into seven parts, does the following: 1. Discusses the procedures the investigator used to find suitable criteria for evaluation of children's books on the visual arts. 2. Discusses Gestalt or all-inclusive judgment (Lansing, 1957) of art objects and the application to all-inclusive judgment of children's books on the visual arts. 3. Delves into illustrations, and their suitability for children's books. 4. Looks at the text as pertaining to children's books. 5. Deals with technical aspects of books suitable for children and the efficiency with which children can read them. 6. Covers classification of content found in children's literature and the categories which are used in the instrument for this classification. 7. Deals with the choice of suitable books for children of various ages.

Criteria Used in Evaluating Children's Art Books on the Visual Arts

It was necessary in this study to review some literature on ways of arriving at suitable criteria for judging children's books on the visual arts. Thompson (1970) claims the characteristics of distinguished children's books are fine craftsmanship of the artist

in illustrating and the talent of the technician in reproducing it so that it extends a child's horizon, stirs his imagination and/or arouses his emotions. The investigator maintains that these characteristics apply to all children's books including the specifically defined books termed children's books on the visual arts. Schatz (1967) says that the ability to evaluate children's picture books is developed through a study of the books that have become classics, such as Alice's Adventures in Wonderland illustrated by Tenniel and by reading picture books of high artistic worth such as Seeing Red by Robert J. Wolff. These suggestions were followed by the investigator in this study. Klemin (1966) suggests that a study be made of the outstanding work of the artists who are the pace setters of the illustrators of children's books. These are illustrators who successfully blend text and illustrations so that the latter are an integral part of the story.

A survey by the investigator of the children's books on the visual arts available in the book stores and libraries in Edmonton, Alberta indicated great variance in quality. The investigator, therefore, decided to look to the award winning children's art literature to find out what criteria were used by the judges in selecting the winners. In selecting the Newbery-Caldecott Book awards trained experts (the Newbery-Caldecott committee) select the winning books without using a common set of written criteria. The Newbery-Caldecott awards are not based on the popularity of the book with children.

The American Institute of Graphic Arts, 13 East 67th Street,

New York, sponsors the Children's Biennial Book Show which is an exhibition of fifty of the most outstanding children's books from the point of view of typographic and artistic work. The chairman of the selection committee gives a verbal charge to the members of the jury, before they begin selecting, to consider whether: 1. the type is easy to read and interpretive of the character of the story and illustrations; 2. illustrations form a part of the context and appeal to young eyes; 3. binding has strength and practicality; and 4. jackets are an integral part of the book. Emphasis is placed by the jury on the physical quality of the books including paper, reproduction, printing and binding; literary merit is considered only in-so-far as it is reflected in the visual design. The demand by the public for the book is weighed in relation to its retail selling price.

Ocvirk (1960) and Smith (1953) state that picture book illustrations should be judged by criteria based both on basic principles of art and on whether the illustrations created the mood of the story in a manner understandable to the intended reader.

The investigator decided to turn to criteria used by various outstanding reviewers of children's books. Marantz (1965) in presenting his Bibliography of Children's Art Literature states what the writer found to be generally common to many other experienced children's art literature reviewers:

> Criticism is a personal business. For all the research and advice one seeks and finds, the ultimate choice of books read and comments made must be subjective, must reflect the bias of the critic----The criteria for selection varied according to category. Where facts were important, accuracy and comprehensibility were

> factors. In more imaginative works the consistency and appeal of the story were significant. Primarily the visual impact of the books---the way illustrations and text were integrated with the layout---was a very important consideration, and above all those books which supported the concept of value of individual interpretations were sought out (p. 1).

Georgiou (1969) states that books have meaning to children only if they relate to the children's experiences, the theme is clear, the book is appropriate to the developmental age level for which it is intended, and the ideas are worth imparting to children. Unlike Marantz, Georgiou does not mention the importance of imaginative, remote themes. Egoff (1970) says that children's books have always reflected the values and the mores of the society that produced them.

In summary, both the experts on children's literature and children's books on the visual arts, agreed that children's books should be at the child's level of understanding and that illustrations should have high artistic worth as measured by universal artistic standards. In other words, illustrations should conform to the basic principles of art.

Schatz (1967), Marantz (1965) and Thompson (1968) and the award judges choosing the awards for the Children's Biennial Book Show and the Caldecott Award mentioned the importance of integration of text and illustrations and the suitability of type face and binding of books. Thompson (1968), Georgiou (1969) and Egoff (1970) maintain that the books should have something important to say.

Nowhere was there to be found a list of explicitly stated criteria for use in evaluating children's books on the visual arts. However, a search of the statements made by experts in the field of

children's literature by various outstanding reviewers and award judges, indicated that numerous implicit criteria were common to all. A summary of these criteria was used as a basis for creating the Selected Criteria for Evaluating Children's Books on the Visual Arts.

Gestalt or All-inclusive Judgment

It was decided to include a section for evaluating by Gestalt or all-inclusive judgment in the Selected Criteria for Evaluating Children's Books on the Visual Arts. Should a Gestalt or all-inclusive judgment made by the judges used in this study prove to be statistically significant when judge's scores were compared, such a judgment would save time and still accomplish accurate evaluation. Lansing (1957) compared a series of drawings made by each member of a class of elementary students under different conditions of class and room size. He measured and compared creativity in the drawings of each child's series and employed a group of five graduate art education students to conduct these evaluations. Although the findings of his study with regard to the effects of class and room size on children's creativity in drawing has no bearing on the investigator's study, Lansing's report on the expert judges he used in judging the children's art work is relevant to judging children's books on the visual arts. Lansing found that a Gestalt or single all-inclusive judgment of the children's drawings was just as good as several criteria judgments. However, this finding was made after the judges had had previous practise in using a list of specific criteria. The

judges were all considered experts in the field of art education. Lansing suggested that a study should be made to find out whether the judges need practice with criteria before making all-inclusive judgments. The inclusion in this study of a category for Gestalt or all-inclusive judgment of children's books on the visual arts by art experts would serve to test the following question. Does all-inclusive judgment of children's books on the visual arts by art experts correlate significantly with judgment of the same art books by the same experts using a detailed list of criteria for judgment?

Criteria for judging illustrations

This section considers the literature surveyed and found helpful in selecting suitable criteria for judging illustrations.

Miller & Field (1957) in commenting on the Caldecott medal awards from 1938 to 1957 stated that the illustrations should stimulate the imagination through the eye and draw something out of the observer to mature the observer through stimulation. Furthermore, the illustrations should be works of art. These general observations in part or in their entirety are common to Hazard (1944), Reed (1969), Smith (1953), and Dennis (1970). Hazard (1944) stated that pictures in children's books should be truly artistic and must appeal to children. Johnson, Sickels and Sayers (1959) state that the criteria for judging the illustrations of children's books are the same as those accepted by artists in judgment of an art work. Reed (1969) reports that the jurors for the Hans Christian Anderson children's

book award stated that the artistic taste of the child would be satisfied with the artistic taste of the adult. Smith (1953) feels that a child's approach to pictures is a literary one. The child wants the pictures to tell him a story which he cannot yet read. Dennis (1970) maintains that presentation of high quality art examples to children in suitable form will give them an opportunity to discriminate and their natural aesthetic sense will be reinforced. In the opinion of the investigator illustrations which conform to the principles of art and yet are appealing to children should be used.

Rafferty (1971) explored the relationship of children's ages, sex and socio-economic status to their verbally stated preferences for specific reproductions of major art works. Reproductions used in the study ranged from highly representational to abstract. They ranged in color value from delicate, such as Renoir's "Two Young Girls", to vivid, such as Matisse's "Gold Fish." The rendering of the subjects varied from almost photographic (Rousseau's "Sleeping Gypsy") to child-like (Matisse's "Gold Fish.") Rafferty found that age, sex and socio-economic status were significantly related to children's preferences in reproductions of major art works. Kindergarten children preferred representational, colorful paintings executed in a child-like manner, such as Matisse's "Gold Fish." Subject matter which was easily identifiable was chosen and subject matter associated with what gives the child pleasure was preferred. This confirms Cianiolo's (1970) view that illustrations and content should be a source of pleasure as well as a source of fun and laughter to the child.

Rafferty found that older children chose more precisely executed, detailed pictures. Children of lower socio-economic status showed a preference for abstract art twice as often as did children of a higher socio-economic status. Lark-Horowitz, Luca and Lewis (1967) noted that children preferred content which was presented at their level of understanding. Generally still life and abstracts were not popular. They also found that young children preferred simple compositions with objects clearly shown and that their taste for more complex compositions increased with age, and all ages indicated a preference for clarity. Dutton (1971) found that children's art preferences were based on subjects with which they were familiar in their own area of interest. Rafferty found that girls in grade four chose pictures depicting girls and the boys of this age preferred action pictures, although girls also liked these. Lark-Horowitz, Luca and Lewis (1969) also found children's color preferences began with bold simple bright color and progressed to subtle and more complex color. Rafferty found color preferences changed with age from bright color without graduation to more subdued colors. Rafferty states that there is some evidence that children prefer color to black and white in paintings. Children do see details in a picture and enjoy them and also enjoy uncluttered illustrations. Lark-Horowitz, Luca & Lewis (1967, p. 113) found that almost always boys draw men just as girls draw women, which confirms Rafferty's findings. Johnson, Sickels and Sayers (1959) and Arbuthnot (1964) claim that linear quality in picture books is basic to every other attribute. Grown-ups because of over-exposure, may well be dulled to excess of color. This does not apply to children who

respond with a clearer understanding of color's emotive power.

Kamra (1969) in her thesis entitled "An Evaluation of the Fiction Collections in the Elementary School Libraries of an Alberta School District" had a special category in her evaluation instrument to cover the criteria which pertain to picture books. The criteria she used in judging quality of picture books were:

1. the illustrations are imaginative
2. text and illustrations are integrated
3. illustrations create the mood of the text
4. the book is interesting to children
5. illustrations are of same artistic quality as that accepted by artists in judgment of an art work. (p. 105)

Kamra's criteria are based on the writings of Smith (1953); Johnson, Sayers & Sickels (1959); and Fenner (1967) who say that good illustrations should meet standards of composition, balance and form and should be an integral part of "the type" and the book generally. They mention that children should like the illustrations. Pictures and text should comprise a greater whole than the two parts. The illustrations should portray both the familiar and the unfamiliar in terms of childhood perception. This appears to contradict Rafferty's (1971) findings.

Cianciolo (1970) remarks that something of significance should be said by the pictures to the child. Picture books serve children as an illustrated informant and guide to the world about them. The pictures and text must represent ideas at the level of the reader's understanding and interest. Cianiolo further states that the audience should be understood and respected. The illustrator must have a feeling for children as people, must know and respect their likes and

know the ways in which children's taste is unlike adults. The integrity of the young reader must not be violated by coy or condescending work. Artistic talent is most important because only first rate illustrations can bring conceptions of the author to completion. Text and pictures must be in harmony and the pictures must have story-telling qualities. In other words the pictures should give cues to the observer about the text. Cianciolo says that picture books should give the impression of the unfolding of a theatrical production. The mood of the story is set by good illustrations and they help the reader's imagination go beyond the text. Illustrations should go beyond the text and help the reader to understand and visualize the text. Cianciolo says color and shading are important as color can attract children's attention to a book. She feels that free use of color will help express both the artist's and reader's emotion towards the subject. Book reviewers show little agreement as to colors suitable for children. However, the child is a product of his times and today's color combinations are much bolder than ever before. In conclusion, Cianciolo maintains that children enjoy illustrations in monochrome if the figures stand out enough and express action and vitality.

In summary, the experts on children's literature (Smith, 1953; Johnson, Sayers & Sickels, 1953; Fenner, 1967; Reed, 1969; Cianciolo, 1970) claim that illustrations in children's literature should be of high artistic quality. They agree that the illustrations should be interesting to children and that the combination of text and illustration should make a greater whole than the sum of its parts. These are broad-based criteria on which to build the more specific

findings of art education researchers such as Lark-Horowitz, Luca & Lewis (1967); Rafferty (1971) and Dutton (1971). These researchers throw light on the subject of children's picture preferences so that specific criteria for judging illustrations in that area are available. The criteria in paintings are that color can be strong or delicate or monochrome providing it expresses the emotions portrayed in the story and the ages of the readers are considered. Simplicity and clarity are preferred by young children (kindergarten to Grade 3) and by older children (Grade 6). Linear pictures are preferred by young children and older ones also. The color preference of children goes from colorful and bright to delicate and even monochrome as the children mature.

Criteria for Judging the Literary Elements of the Text

Several writers made specific and useful references to those literary elements which are important to consider in judging children's literature of which children's books on the visual arts is one part. Marantz (1965) stated that when facts were used they must be accurate and easily understood by the audience for which they were intended. Regarding fiction Marantz claims that the story should have a consistency and the subject matter should appeal to the child at the level for which it was written. Cianciolo (1970) speaks in a similar vein. Cianciolo also maintains that subject matter as well as illustrations should give children pleasure. Kamra (1969) says that children's literature should portray the familiar so that it is understandable.

Georgiou (1969) concerns himself with some criteria for evaluating literature designed for children. He offers some specific suggestions for theme and plot in prose for children. He asks whether the theme is clear, worth imparting to children and appropriate for the age level intended. He also wants to know whether the theme is inspiring. Of the plot, Georgiou concerns himself with whether the action is built around the theme of the story, whether it follows in a well-knit logical sequential plan so that the passage of time is understood. He also asks whether the events, actions, conflicts and their interplay in the story are plausible. Of the characterization Georgiou asks whether it is convincing and can the reader identify with it? Is the text comprehensible and written for the age level intended? Is it organized in logical sequence with continuity? Where it is factual is it accurate? When it is factual such as art history or art methods has a bibliography and glossary been included?

Criteria Used in Selection of Suitable Art Content

When selecting art content areas suitable for the checklist part of the Selected Criteria for Judging Children's Books on the Visual Arts, the contributions of the following writers were found most valuable. Chapman (1967) states that art education should help the child at all levels of his development. It should help him find personal enjoyment in the arts and develop an awareness of the aesthetic dimensions of everyday life. Art education should be related to the personal meanings and social values which the arts can nurture. More specifically Chapman suggested that art as a subject for study might

BELL-PAST-BOND

include the following areas:

1. The variety of sources artists have used as cues from which to generate visual studies.

2. The variety of workers in art, variety of forms, products and situations called "art" and the variety of problems and situations in life that have "aesthetic" import.

3. The variety of ways artists interpret their ideas.

4. The variety of materials and processes that artists use to produce visual qualities.

5. The variety of ways artists use to decide on the particular organization of visual qualities which will represent their idea.

6. The variety of meanings and feelings different visual qualities can evoke in the viewer.

7. The variety of factors that influence the symbolic, technical and formal character of works of art and the judgments people make about them.

8. The variety of points of view that one can use as criteria for determining the merit of art.

9. The requirements for logical justifications of judgments about art (p. 21).

Anderson (1965) presented some art learning objectives which have been successfully implemented in a variety of classrooms and schools. The investigator considered these to be useful in evaluating the art content of children's books on the visual arts. Anderson proposed 16 art learning objectives organized under three major headings to include:

A. Visual Perceptual Learning - with seven specific objectives.

   1. Development of a vocabulary for the visual arts.
   2. Recognition of the visual as non-verbal communication.

3. Ability to make comparisons of art forms.
4. Understanding the varying past and present roles of artists.
5. Recognition of a range of art expression from pictorial to pure.
6. Awareness of visual relationships between art and nature.
7. Awareness of visual relationships between art and man-made objects.

B. Developing Art-Related Behavior

8. Cultivation of a capacity for aesthetic response.
9. Examination of opinions and values as a basis for art judgment.
10. Utilization of intuition in developing resourcefulness and imagination.
11. Intelligent individuality as well as intelligent conformity.

C. Visual Organization Learning

12. Ability to arrange the visual components of art in various ways.
13. Familiarity with a variety of art media and processes.
14. Frequent experimentation with one particular art medium.
15. Expression through art of ideas, attitudes and feelings.
16. Production of evidence of sensitivity toward form in art. (p. 4).

The foregoing indicate that Chapman (1970) through recommending a study of the role of the artist, the art critic, and art products and Anderson (1965), with his art learning objectives, were essentially concerned with the following four main areas:

1. Evaluation and judgment of art objects.
2. Production or creation of art objects.
3. Promoting understanding and awareness of aesthetic qualities of everyday life.
4. Information on the historical development, significance and

meaning of art forms in culture.

These four areas of art content were included as categories in the Selected Criteria for Evaluating Children's Books on the Visual Arts checklist for art content. Also included in the checklist were references to elements of design and composition. These four categories in the checklist were related to the aims and objectives of the Elementary Art Curriculum Guide for Alberta and could then be employed in selecting children's books on the visual arts.

The Technical Aspects to be Evaluated in Children's Books on the Visual Arts

Cianciolo (1970) stated that the size and shape of illustrated books for children should vary. Children delight in handling the very big, the tiny, the thick, the square, the rectangular and the tall picture book. Often the shape of the books adds credibility to the story line. The size and shape can emphasize the mood of the story or make the setting more real and believable. Typeface that is compatible with the style and color of illustrations should be used.

For a measured and experimentally substantiated opinion on technical aspects of children's books the writer turned to Tinker (1963). Tinker has done extensive research into the relationship between kinds and sizes of print and the ability of individuals of various ages to read it from the point of view of ease and speed. He conducted experiments with university students at Iowa State University and also worked with children and adults with learning disabilities. Tinker stated that legibility is concerned with perceiving letters and

words, and with the reading of continuous printed material. The shapes of letters must be discriminated, the characteristic word forms perceived and continuous text read accurately, rapidly, easily and with understanding. One wants to know what typographical factors foster ease and speed of reading. Optimal legibility of print is achieved by a typographical arrangement in which shape of letters and other symbols, characteristic word forms, and all other typographical factors such as size and line width and leading are coordinated to produce easy rapid reading with comprehension. Legibility deals with the co-ordination of those typographical factors inherent in letters and other symbols, words, and connected textual material which affect ease and speed of reading. Due to custom, economy of space, aesthetic taste, and investment in cast type, changes to improve the legibility of letters and digits are difficult. However, specific letters in some type faces are more legible than in others. Such type faces should be employed in children's books and in those for immature readers. Lower case printing is more legible than upper case for the aforementioned readers. Size and simplicity of outline makes for good legibility for all readers. The manner in which serifs are employed may affect legibility of letters. The area of white space or spaces included with the black outline of a letter influences legibility. The greater the enclosed white space of the letter the greater the legibility. Emphasis on differentiating parts is the most influential factor in determining legibility of the lower case letters. White area within a letter and size appear to be next important. Eleven point type is considered most legible of all although for young children up to fourteen point

type is suitable.

In studying kinds of type Tinker found the following:

1. Common type faces are equally legible.
2. Readers prefer typeface bordering on bold face, such as Antique or Cheltenham.
3. A san-serif type, Kabel Light is equally easy to read but not preferred.
4. Italic print is read more slowly than ordinary lower case. Lower case is preferred by 96% of readers.
5. All-capital print retards speed of reading.
6. Boldface is equally quickly read as ordinary (common) type but not preferred.
7. Mixed type forms retard speed of reading. (p. 64-65)

In studying line widths Tinker found that reader preferences favor moderate line widths of 3½ inches or 19 pica. Long and very short line widths were not liked. Solid set material was not well liked by readers. Solid set is that type of printing which places lines close together with no space (leading) in between. Tinker's findings refer to continuous printed material not pages with very little print such as found in picture books.

Tinker's findings on spatial arrangements of the printed page were the following:

1. Experiments proved that material in a flat page with no margins at all is just as legible as materials with the usual large margins. Margins could be made smaller (except gutter or trough margin).

2. Wide margins are, however, preferred. Curvature of printed material (like near the gutter margin) reduces speed of reading. (p. 126-127)

Tinker found when investigating the relation of color of print with background that readers prefer black on white and that it is quicker to read. White on black should not be used for material of any length.

An investigation into types of paper showed that:

1. Highly glazed paper (flint enamel) retards speed of reading and is not liked by readers.
2. Dull and moderate glaze do not affect legibility significantly.
3. Paper should be thick enough and opaque enough so that print on reverse side will not show through. (p. 159-160)

In summary, Tinker found that the use of lower case letters preferable except for beginning sentences and proper names. The best size of type is ten to eleven point except for young children who can benefit from type up to fourteen points. Letters should not be exaggerated in length or distorted for optimum legibility. Italic print and Roman numerals are not liked and are hard to read. Arabic numbers are more legible. The preferred distance between lines is two point although solid set printing was found just as easy to read. Line widths should be moderate which is about 19 pica or 3½ inches. Trough margins should be wide enough so that the page lies flat. Black print on white paper is most legible. Dull or moderate glaze is most easily

read. These findings were incorporated into the technical section of the Selected Criteria for Judging Children's Books on the Visual Arts.

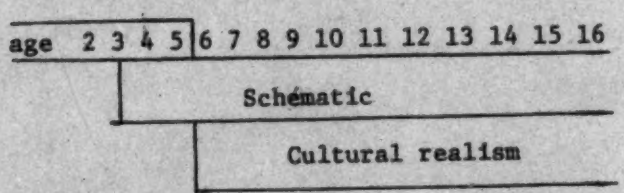
The Relationship of Children's Ages to Reading Preferences.

The Selected Criteria for Judging Children's Books on the Visual Arts has a category for stating the age level of the child to which a book being judged would be suited. The following is a summary of the literature relating children's ages to their reading interests.

According to McFee (1970) study of the child's development in art cannot be separated from the study of child development generally. The pattern of intellectual growth of a child is not constant. Art development is not an innate growth process but is heavily dependent on environmental influence and training. McFee further claims there are three stages of child art development. In the first stage the child reacts to his own marks on the paper. Process is his interest. The second stage is the development of degrees of imitative and reproductive drawing which Harris claims is related to concept formation. Stage two covers the processes through which the child reacts to his environment and symbolizes his experience in his art work. The third stage can be referred to as "cultural realism" and is a broad phase in which children learn the principles of design and organization of the symbols that have meaning in their culture. This stage is dependent on some form of training. Children in a rich art environment achieve this third stage. McFee found in her own experience with children that the strong design qualities often occur in primary

children's work, indicating the ordering process is present without training. She also states that some adults design intuitively while others have to learn to design through comparative analysis of the interaction of the elements of design. McFee claims the environment plays the major role in influencing the rate and direction of artistic development.

However, since an age-grading model is necessary to conform to the age-grading system in schools the following scale based on McFee's findings was of use in assessing books for age suitability.



The findings of Rafferty (1970) and Lark-Horowitz, Luca and Lewis (1967) are of importance in assessing the type of children's books on the visual arts which would appeal to age levels four to 12. Those findings are reported earlier in this chapter. The writer's experience with children also greatly influenced the assessment of books as to age suitability.

Chapter two has, in summary, touched on suggestions which the investigator found useful in developing her judgment about quality in children's books on the visual arts. Thompson (1968) claims that fine craftsmanship is found in good books. Schatz (1967) looks to the classics in children's books on the visual arts. A study of the selection practises of Newbery-Caldecott Committees and sponsors of the Children's

Biennial Book Show helped the investigator to develop judgment in children's books on the visual arts. The reviews and writings of various outstanding book reviewers such as Marantz (1965) and Georgiou (1969) mentioned qualities to be looked for in children's books.

A review of writings in art education helped the investigator also to select her criteria for her Selected Criteria for Judging Children's Books in the Visual Arts. Lansing's (1957) findings served as a model for the category of All-Inclusive (Gestalt) judgment.

In judging illustrations the art education experts stated that the criteria used for judging children's literature should be the same as those used by artists in judgment of an art work. The need for the illustrations to appeal to children was emphasized. These statements the investigator used in her instrument.

In selecting criteria for judging the literary elements of the text the investigator found the accuracy of facts was emphasized, by the experts, where factual material was being offered. Experts on children's books agreed that a book should be written for the level of mental ability of the intended reader. Several art education writers and researchers mentioned the need for integration of the story with the pictures and they were concerned that the child identify with the characters portrayed. These criteria were adopted by the investigator.

The investigator found the writings of Chapman (1967) and Anderson (1965) served as models for the checklist of art content included in the Selected Criteria for Children's Books on the Visual Arts.

Subsequent to the review of related literature made by the

investigator in preparing the Selected Criteria for Judging Children's Books on the Visual Arts, more current information has been published related to the criteria concerning Technical Evaluation.

The investigator has included a report on this information with her review of literature so that the reader can consider the post validation revision to Technical Evaluation while he is reading about the formulating of the criteria for the Technical Evaluation category used in Selected Criteria for Judging Children's Books on the Visual Arts.

Spencer (1969) states that a current survey would probably reveal larger average page sizes than Tinker's (1963) average page sizes of 8 x 5 inches or smaller. Spencer generally agrees with Tinker's finding with regard to type, arrangement of type and line on the printed page and quality of paper used in printing. These factors were used as criteria by the investigator in evaluation of books in the original Technical Evaluation checklist as well as subsequent revision (Chapter 4) of this part of the instrument.

Craig (1971) presents clearly stated definitions and examples of units of measurement (points and picas) used in typography. His explanation of leading is also helpful. With examples of these typographical terms the investigator revised the technical evaluation section of her instrument. This revision is reported in Chapter four.

CHAPTER III

DESIGN OF THE STUDY

This Chapter is a chronological report on the background to and the development of the Selected Criteria for Evaluating Children's Books on the Visual Arts. This includes a description of the procedures in developing and testing the preliminary instruments which subsequently led to the instrument entitled Selected Criteria for Evaluating Children's Books on the Visual Arts.

Summary of the Procedures

The Selected Criteria for Judging Children's Books on the Visual Arts developed after considering the general recommendations made by the National Art Education Association (1965) and the Canadian Society for Education Through Art (1969) and those suggested by Chapman (1967) and Anderson (1965). The Alberta Elementary Art Curriculum Guide (1969) was also used as a basis in establishing the form taken by this study. In evaluating format and illustrations, Kamra's (1969) evaluation was used with some changes. In all, three revisions were made to the original evaluation instrument developed by the investigator in consultation with five art experts. For purposes of clarity in explaining the alterations which were made to the original list of criteria drawn up by the investigator, the revisions will be called first, second, and third draft, corresponding to the chronological

order of their development. Following judgment of the third draft the findings of the judges were subjected to a one way analysis of variance with repeat measures to establish its reliability. The instrument was then given the name Selected Criteria for Judging Children's Books on the Visual Arts and was applied by the investigator to forty-six books. These were set up in a reference table under art content headings to facilitate their use by classroom teachers searching for suitable books for teaching art. The forty-six books were randomly selected from the Curriculum Library, University of Alberta.

Expert Art Judges

Each instrument was tested by a group of five art experts, including the investigator, who were graduate students working toward master's degrees in Art Education at the University of Alberta. These graduate students were enrolled during the 1969-1970 term in a program concerned with curriculum development and instructional methods pertaining to teaching art at the elementary and secondary school levels. After the testing of the first draft it was necessary to have a member of the Department of Elementary Education teaching staff (a specialist in Art Education) replace one of the original five graduate students who was no longer available.

When testing the third draft, which became the Selected Criteria for Judging Children's Books on the Visual Arts, the same five judges evaluated the same set of four books.

First Draft of Selected Criteria for Judging Children's Books on the Visual Arts

The first draft was developed from a similar instrument used by Kamra (1969), who evaluated fiction, including picture books, in school libraries in three schools of various sizes in Alberta. One section of her instrument was designed to evaluate the illustrations in picture books and another to evaluate format. These two sections were used as a basis for the first draft of criteria chosen by the investigator. In Kamra's study, the picture book illustrations were judged by criteria based both on basic principles of art and on whether the illustrations created the mood of the story in a manner understandable to the intended reader. Kamra awarded the art criteria double weighting in evaluating picture books to indicate the crucial place of illustrations in creating the mood and story-line of this type of fiction. The second part of the Kamra evaluation score sheet evaluated the appearance and the quality of the binding of the book being rated.

Kamra validated the criteria by scoring the books and comparing the ratings with a large body of professional judgment on these same books as reflected in widely known selection aids. A pilot study was carried out to determine the objectivity of the study. Six books were read and evaluated by a panel of three experts. (See Appendix A and B for the evaluation score sheet for picture books and the format evaluation used by Kamra)

For the purposes of this study the instrument developed by

Kamra was found to be not sufficiently detailed. The investigator, therefore, decided to look to the award-winning children's art literature to find out what criteria were used by the judges in selecting the winners. A letter was dispatched to the Children's Services Division of the American Library Association which yearly awards the Caldecott Medal to the illustrator of the most distinguished picture book for children in America. A list of the criteria used in this selection was requested. A reply in the form of an article entitled "Behind Closed Doors with the Newbery-Caldecott Committee" was received. The writer learned that members of the Children's Services Division of the American Library Association elect the Newbery-Caldecott committee. The members of the Children's Services Division of the American Library Association nominate books, for consideration by the committee. Each member of the Newbery-Caldecott committee (23 in all) selects a minimum of three nominees for the award.

Izard (1966) states that these nominations are defended with conviction, opinions being documented with exact quotations and telling comparisons. There are several ballots using a point system, with the books receiving the fewest votes being eliminated on each ballot until the award winning book is selected. The choice is made by use of trained experts (the Newbery-Caldecott committee) and no written criteria are used. The Newbery-Caldecott awards are not based on the popularity of the book with children.

A second letter was written to the American Institute of Graphic Arts, 13 East 67th Street, New York. The Institute sponsors the Children's Biennial Book Show which is an exhibition of fifty of the

most outstanding children's books from the point of view of typographic and artistic work. A reply stated that the chairman of the selection committee gives a verbal charge to the members of the jury, before they begin selecting, to consider whether: 1. the type is easy to read and interpretive of the character of the story and illustrations; 2. illustrations form a part of the context; 3. binding has strength and practicality--and has appeal to young eyes; and 4. jackets are an integral part of the book. Emphasis is placed by the jury on the physical quality of the books, including paper, reproduction, printing and binding; literary merit is considered only in so far as it is reflected in the visual design. The foregoing four recommended qualities of books were included in more detail after a study of Tinker (1963) and Cianciolo (1970).

The following criteria selected by the investigator for her evaluating instrument were considered important by the following experts of children's books on the visual arts.

Lansing (1957) found that a single all-inclusive (Gestalt) judgment was just as accurate as a detailed judgment when made by experts judging children's drawings. The investigator included an all inclusive judgment section in the Selected Criteria for Evaluating Children's Books on the Visual Arts to see whether this type of judgment would apply to judging children's books on the visual arts.

Marantz (1965) said accuracy is important as related to both text and illustrations. He mentioned the need for a bibliography in art texts and a glossary, when necessary. These categories were incorporated into the Selected Criteria for Judging Children's Books

on the Visual Arts.

Schatz (1967); Marantz (1965) and Thompson (1968) and the award judges choosing the awards for the Children's Biennial Book Show and the Caldecott Award all emphasize the importance of integration of text and illustrations and the suitability of type face and binding of books. These criteria were included in the study.

The importance of text and illustrations being comprehensible to age level intended was emphasized by Georgiou (1969); Ocvirk (1960) and Smith (1953). This was included as a category to be evaluated in the Selected Criteria for Judging Children's Books on the Visual Arts.

The criteria specifically selected by the investigator to judge illustrations were chosen partly from Rafferty's (1971); Johnson, Sickels and Sayers (1959) and Arbuthnot (1964). The latter four authors claim that linear quality in picture books is of great importance.

In this way the investigator identified certain more detailed criteria than those stated by Kamra, and the first draft of the Selected Criteria for Judging Children's Books on the Visual Arts was drawn up.

A section was included consisting of a checklist of art content which would reveal whether the book contained those art categories necessary to implement well-conceived elementary art programs. According to Anderson (1964) and Chapman (1967) the categories cover:

1. Evaluation and judgment about art objects.
2. Production or creation of art objects (materials, techniques, and processes of producing art).
3. Promotion of understanding and awareness of aesthetic

qualities of everyday life.

4. Giving of information on the historical development, significance and meaning of art forms in culture.
5. Design elements (general and specific).
6. Design principles (general and specific).
7. Miscellaneous information considered useful.

Evaluation was done under three ratings as in Kamra's instrument. The headings were Superior, Average and Inferior. Superior received four points, Average received two points and Inferior received no points.

A pilot test using this first draft of criteria for judging children's books on the visual arts was conducted by the five judges, including the investigator, who were students enrolled in the Faculty of Graduate Studies, University of Alberta, and who were taking Education Curriculum and Instruction 510 during the university year 1969-70. Several weaknesses became evident as a result of this pilot study. The working definitions used to evaluate the qualities of each book as being either superior, average or inferior, were not sufficiently clear. The qualities which the instrument attempted to evaluate were not sufficiently precise. It was necessary to discuss with each judge every item in the instrument in order to arrive at a clearer understanding of what was being evaluated. The necessity for revising the evaluating section of the instrument was obvious. The checklist page of the instrument was satisfactory. See Appendix B for a copy of the first draft of Selected Criteria for Judging Children's Books on the Visual Arts. Books evaluated with this first draft were:

BELFAST BOND

Belves, Pierre and Francois Mathey. Enjoying the World of Art. New York: Lion Press, 1966.

Glubok, Shirley. The Art of Ancient Rome. New York: Antheneum, 1962.

Weiss, Harvey. Paper, Ink and Roller. New York: Young Scott Books, 1958.

Wolfe, Robert J. Seeing Red. New York: Charles Scribner & Sons, 1958.

Second Draft of the Selected Criteria for Judging Children's Books on the Visual Arts

The need to separate the mechanics of printing the book (print, paper, binding, etc.) from the artistic evaluation of books became obvious in order to make a finer judgment. A study of Tinker (1963) supplied information with regard to technical assessment of books. In the second draft of the Selected Criteria for Judging Children's Books on the Visual Arts, two headings to cover the above mentioned separation were included, namely, Technical Evaluation and Artistic Evaluation of Art and Text. The terms superior, average and inferior were eliminated in favour of a point system awarding one point for the qualities listed in the evaluating instrument and no point if the book being judged lacked the quality in the listed criteria. Also, where the book might not need a bibliography and/or glossary, one score point was automatically awarded under that heading, in order that scores on this type of book would not be lowered for reasons other than quality. Books judged using the second draft were:

Borten, Helen. Do You See What I See? London: Abelard-Schuman Publishers, 1959.

Hopp, Z. Magic Chalk. New York: D. McKay, 1959.

Raboff, Ernest. Pablo Picasso. New York: E. Raboff & Gemini Smith, Inc., 1969.

Weiss, Harvey. Ceramics. New York: Young Scott Books, 1964.

The books were changed for judging with the second draft because this evaluation occurred within a few days of the first judgment. In the opinion of the investigator there was a possibility of the first judgment being very clearly recalled.

The art experts who did the judging using the second draft of the Selected Criteria for Judging Children's Books on the Visual Arts were four graduate Art Education students, one of whom was the investigator. A member of the staff of the Department of Elementary Education at the University of Alberta also served as a judge.

The pilot testing of the second draft of the Selected Criteria for Judging Children's Books on the Visual Arts indicated a need for further revision in all areas except the checklist for art content. See Appendix C for a copy of the second draft of the Selected Criteria for Judging Children's Books on the Visual Arts.

Third Draft of the Selected Criteria for Judging Children's Books on the Visual Arts

In this third revision the quality evaluated by each separate category was stated precisely in percentages or in exact numbers. For example, if when evaluating a book for Technical Evaluation, "Italic print is not used more than 10 percent of the whole" then one point would be assigned; if used "more than 10 percent" then no point would be

assigned.

The second main heading Artistic Evaluation of Art and Text (including cover), was revised to read Evaluation of Content For Artistic Competency. Under this main heading were sub-headings All-Inclusive or Gestalt Evaluation, Evaluation of Illustrations and finally Evaluation of Text. The All-Inclusive or Gestalt Evaluation of the books was the first aspect to be evaluated. The more detailed types of judgment covered under the other headings were considered following this. This order was chosen to avoid the All-Inclusive or Gestalt Evaluation being influenced by detailed evaluation. The qualities listed under Evaluation of Illustrations and Evaluation of Text were stated in more detail. The criteria for Technical Evaluation remained unchanged but was used, instead, after the newly revised criteria for Artistic Evaluation of Illustrations and Text.

The same set of books was used by the same judges. The time lapse of one month between the second and third evaluation was deemed sufficient by the investigator for the prior evaluation to have little influence on the later judgment. See Appendix D for third draft renamed Selected Criteria for Judging Children's Books on the Visual Arts.

Statistical Treatment of the Data

A one-way analysis of variance with repeat measures was performed by the computer. Reliability coefficients in this analysis represent an adjusted mean in all cases. The reliability coefficient was arrived at

for the scores under each of the headings of the evaluative instrument, with five judges. Because the scores of judge number three appeared to be consistently low, they were deleted and a second analysis was computed for the data obtained from the four remaining judges. However, the reliability coefficient thus obtained did not increase. Comparison of the scores of the judges when they judged the same set of books indicates a high degree of agreement except for the All-Inclusive (Gestalt) judgment score of five judges and four judges. The low score might have been improved, had the All-Inclusive (Gestalt) judgment followed the detailed judgments in the other categories. Perhaps the judges might then have had an opportunity to become familiar with what to look for in judging, thus reaching more agreement among their scores as happened in Lansing's (1957) study. The objects for judgment in Lansing's study were children's drawings which are more simple to evaluate than children's books on the visual arts. Could these circumstances have been the reason for high agreement among Lansing's judges for the Gestalt judgment scores?

The total mean reliability of .884 for five judges and .840 for four judges is high.

Table I on page 44 sets out the findings of the statistical analysis.

Application of the Selected Criteria for Judging Children's Books on the Visual Arts

After establishing the reliability of the Selected Criteria for

TABLE I

RELIABILITY COEFFICIENTS FOR JUDGES EMPLOYING THE SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

CRITERIA	5 judges	4 judges
1. All-Inclusive (Gestalt) Evaluation	.104	.395
2. Technical Evaluation	.898	.833
3. Illustrations Evaluation	.708	.740
4. Textual Evaluation	.795	.667
5. Total mean reliability (arrived at for all criteria used)	.884	.840

The following is a simplified explanation of reliability coefficient. If all of the judges using the criteria used them with exactly the same results, for example 100% agreement, the reliability coefficient would be 1 (one). No agreement among the judges would be represented by a reliability coefficient of 0 (zero).

Judging Children's Books on the Visual Arts, the second purpose of this study was implemented. A list of 46 books was selected from the Curriculum Library at the University of Alberta. The investigator applied the Selected Criteria for Judging Children's Books on the Visual Arts to these books and listed them under List 1 of Listings of Selected Books so that classroom teachers using the Alberta Elementary Art Curriculum Guide could employ these books in art teaching. In Lists 2, 3, 4, and 5 books are rearranged according to art content as stated on the check-list page of the Selected Criteria for Judging Children's Books on the Visual Arts. The 46 books were used as a suggested guide to demonstrate the usefulness and applicability of the Selected Criteria for Judging Children's Books on the Visual Arts, and not as a definitive and exhaustive "classic list" of children's books on the visual arts.

CHAPTER IV

SUMMARY AND CONCLUSIONS

Summary of the Problem

In 1968 the National Art Education Association published a guide to assist school systems in planning their art programs. One recommendation was that it was necessary to have adequate curriculum content and well prepared personnel. Schwartz (1969) and the Canadian Society for Education Through Art (1969) maintain that the teacher's access to curriculum support material is essential in the form of quality publications for children to examine and read along with other resources.

The Alberta Department of Education published in April, 1969 a new Elementary Art Curriculum Guide (1969). One of the important tools in implementing the new art program is having available suitable art books. The investigator found the Elementary Art Curriculum Guide for Alberta (1969) contained few references for children's books on the visual arts in the form of picture books useful in art learning. There were almost no references for self-instructional art books especially for the primary grades.

Quill and Quire (1970) and Kamra (1969) found the quality of readily avilable children's books, including picture books, to be poor. Kamra further stated a need to develop more precise evaluating instruments for judging the various components

(children's picture books being among them) of school library collections.

As a result of these findings the major purpose of this study was evolved, namely, to develop more precise criteria to evaluate children's books on the visual arts and thus be able to select worthwhile books for teaching art to children.

The second major purpose of the study was to develop a check-list of seven major categories of art education content with which a book might deal and which indicated whether the book provided information under any or all of these major content categories.

The third purpose of this study was to augment the reference list of books suggested in the Elementary Art Curriculum Guide for Alberta. This purpose was fulfilled by applying Selected Criteria for Judging Children's Books on the Visual Arts to a list of 46 books. The results were reported as a list of children's books on the visual arts in alphabetical form according to author and according to subject matter and suitable age appeal.

Summary of the Procedures

Data for the study was collected in the period from March to May, 1970.

Procedures followed in developing the first draft of criteria were letters written to the Children's Division of the American Library Association and the American Institute of Graphic Arts requesting a list of criteria which they used to choose award winning books. Also a letter was written to Dr. Kenneth Marantz, a recognized authority on

children's literature. Replies indicated that, although no written criteria were used for choosing award winning books, some common implicit criteria were employed. Dr. Marantz suggested studying as many children's books as possible.

Although Kamra's study was limited to fiction books, her general findings regarding the lack of quality of children's books in school libraries and the lack of training of teachers given the job of selecting children's books, alerted the investigator to the need for a stated list of criteria for judging children's books on the visual arts. A study was made of book reviews by reputable reviewers as well as a perusal of the classic children's books illustrated by leading, established illustrators. A study was made of several leading authors of books concerning the types of publications which appeal to children.

Schatz (1967), Marantz and Thompson (1970) and award judges choosing the awards for the Children's Biennial Book Show and the Caldecott Award mentioned the importance of integration of text and illustrations, the suitability of type face and binding of books. There was a general consensus that illustrations should conform to the basic principles of art. Implicit criteria were identified from the above mentioned sources. The major areas from which criteria were selected were:

1. Over-all quality of book
2. Quality of illustrations of book
3. Quality of text of book
4. Technical quality of book.

A check-list of art content was also formulated.

The first draft of the instrument was tested by five judges including the investigator,using the same set of four children's art books. The second draft of the instrument was tested by five judges. The third and final draft was tested by five judges, then four judges (one of the judge's scores being deleted because of consistently lower judgment scores in all categories). The third draft was renamed Selected Criteria for Judging Children's Books on the Visual Arts. A one way analysis of variance was computed for the data to determine the extent of agreement between the judges on each item in the list of criteria in the Selected Criteria for Judging Children's Books on the Visual Arts.

A second purpose of the study was fulfilled by applying the Selected Criteria for Judging Children's Books on the Visual Arts to a list of forty-six selected books covering the areas of art outlined in the Art Content check-list of the instrument itself. The 46 books evaluated by the investigator were from the Curriculum Library at the University of Alberta.

Summary of Major Findings

A study of the results of the one way analysis of variance computed for the data determined that there was significant agreement between the judges on each item in the list of Selected Criteria for Judging Children's Books on the Visual Arts except on the All-Inclusive (Gestalt) judgment.

The study indicated that criteria could be identified from

the literature. These criteria could then be reliably applied to a set of children's books on the visual arts and in this way an evaluation be made of the set of books.

On studying the 46 books judged, the investigator found they came under the content categories in the check-list of Selected Criteria for Judging Children's Books on the Visual Arts as reported in Table II.

All books used for both preliminary and final testing by the judges and the 46 books evaluated by the investigator were randomly selected by her from those available in the Curriculum Library at the University of Alberta. The books randomly chosen were of a higher overall quality than those seen by the investigator in the children's departments of Edmonton book stores and department stores.

Only about one third of the 46 books evaluated were judged suitable for the child of nursery school, kindergarten or the first two years of elementary school. The random selection of books brought out the fact that there are fewer publications for this age group.

Major Conclusions

Criteria could be identified and selected by the investigator and then used to create an evaluative instrument for judging children's books on the visual arts. This evaluative instrument was validated by judges who were art experts. The Selected Criteria for Judging Children's Books on the Visual Arts were validated for use by professionally trained art teachers and was not intended for the general classroom teacher at this time.

TABLE II

SELECTED CRITERIA FOR JUDGING CHILDREN'S ART LITERATURE

EVALUATION OF CONTENT - CHECK LIST	NUMBER OF BOOKS
Covers evaluation and judgment about art objects	46
Covers production or creation of art objects (materials, techniques, and processes of producing art)	21
Promotes understanding and awareness of aesthetic qualities of everyday life	31
Gives information on the historical development, significance, and meaning of art forms in culture	16
Covers Design Elements and Principles	34

The criteria used in the Selected Criteria for Judging Children's Books on the Visual Arts were more specific than those used in Kamra's instrument. However the amount of any one quality was not measured in the present study, only its presence or absence.

On the basis of the one way analysis of variance, the judges were in high agreement except for the All-Inclusive (Gestalt) category. Perhaps greater agreement might be obtained by having judges rate the books using the All-Inclusive (Gestalt) category last instead of first as was done in this study.

Although the judges were in fact statistically in high agreement on the criteria under Technical Evaluation, further revisions have been made to clarify those criteria. The revisions were considered advisable on the basis of more current findings of Spencer (1969) and Craig (1971).

Some knowledge of art is necessary to use the Selected Criteria for Judging Children's Books on the Visual Arts.

Critique of the Study

Books from the Curriculum Library at the University of Alberta were used. The quality of these could possibly be higher than the average found in school libraries.

Books selected were limited to those of a type suitable for children from kindergarten to grade six. This limitation was arbitrarily imposed to keep the study within the age range for which the Elementary Art Curriculum Guide for Alberta is designed.

The criteria used in the study could have been more detailed had

the study not been limited to the foregoing age group of children. For example, children's picture preferences in the area of color, line and type of interpretation of the subject, change predictably with their age. To cover a wider age group or a different age group, it would have been necessary to expand or change the criteria used for judging.

The investigator used only informed adult judgment only as to the appeal of the books to children. The study could be further extended to include children's preferences in children's art literature. This could be done by making available to a group of children a selection of children's art literature and keeping a record of their preferences and comments on the books they chose from the selection.

The correlation between the scores of the judges on All-Inclusive (Gestalt) judgment is low. The investigator, in observing the reactions of the judges, felt that the All-Inclusive (Gestalt) judgment tended to influence the judges' responses to the detailed judgments. In other words, the judges, after making an all-inclusive judgment, tended to refer back to it as they judged the individual qualities of the books. The All-Inclusive (Gestalt) judgment might be better presented after the detailed evaluations. This would give the judges practise in evaluating the books and might make a Gestalt judgment more uniform.

The Selected Criteria for Evaluating Children's Books in the Visual Arts could have been made more detailed in the category of Illustrations. The point award for colored illustrations would lead to confusion and unnecessary loss of points for some books containing excellent black and white illustrations or which use sepia or tan or

monochrome which might actually add to the effectiveness of the illustrations. The loss of points for "strong lineal qualities" as stated in the Selected Criteria for Judging Children's Books on the Visual Arts could unfairly penalize excellent illustrations which might have been executed with large blocks of color and the use of a minimum of lineal detail.

The selection of criteria did not include all criteria: others could have been used such as a study of which books children chose in children's books on the visual arts and their stated reasons for preferring these books.

In this study the criteria were validated for use by trained art teachers only. It would have been useful to have the instrument tested by a group of general classroom teachers.

Further Revisions of Criteria for Technical Evaluation

Subsequent to the review of related literature made by the investigator in preparing the Selected Criteria for Judging Children's Books on the Visual Arts, more current information has been published related to the criteria concerning Technical Evaluation.

Spencer (1969) states that a current survey would probably reveal larger average page sizes being used than those reported by Tinker (1963). Spencer generally agrees with Tinker's findings with regard to kinds of type, arrangement of type and line on the page and qualities of paper used in printing. These areas were the source of some criteria used by the investigator when making the current revisions under Technical Evaluation.

Craig (1971) presents clearly stated definitions and examples of units of measurement (points and picas) used in typography. His explanation of leading is also helpful.

With examples of these typographical terms the investigator revised the Technical Evaluation section of her instrument to a more accurate form for use by future evaluators of children's books on the visual arts. In addition a section called Typographic Design was prepared to further sharpen the typographic and technical evaluation of books by future investigators. These revised criteria make the Selected Criteria for Judging Children's Books on the Visual Arts of more use to teachers who may be less than professional art teachers. The revised criteria for Typographical and Technical Evaluation are presented in Table III following.

The investigator, on the basis of the evidence of this study, believes this instrument could be a useful tool in directing teachers' attention to those components of books on art that contribute to their merit as well as in identifying books for children on the content of the visual arts so defined in this study.

All categories of the Selected Criteria for Evaluating Children's Books on the Visual Arts except the check-list on content could be applied to any publication for children's use. A check-list dealing with content in other areas such as science, mathematics, or social studies could be created and used along with the Selected Criteria for Evaluating Children's Books on the Visual Arts. Perhaps the use of such an approach to choosing children's books might lead to more books of greater interest to children in the general school curriculum. A high degree of merit would help make books on many subjects more palatable for

TABLE III

TYPOGRAPHIC AND TECHNICAL EVALUATION

Please answer the following questions with a "yes" or "no". When considering your answer keep in mind the purpose of the book which you are evaluating. Each "yes" answer is worth one point. A "no" answer, is worth zero points. (Included are three pages of explanation of typographical language to which the evaluator should refer.)

---

1. Typographic Design

Yes	No	
		(a) Legibility Factors
		Is size of letters and words suitable for children?
		Is the size and length of line harmonious in relation to format?
		Is the size of type suitable? (Normally between 10 to 24 points)
		Is length of line suitable? (Normally not exceeding 20 words to length of line)
		(b) Aesthetic Quality of Typeface
		Is the typeface suitable in its mood and expression to textual content and illustrations?
		Is the typeface aesthetically pleasing?
		(c) Layout (the way type and illustrations in a book interrelate and fit onto the page format)
		Do the type and illustrations interrelate and fit onto the page format?
		(d) Cover and Binding
		Do the cover and binding harmonize with the content of the book?
		(e) Format (concerns physical qualities)
		Is the book of suitable size and thickness?

TABLE III (continued)

TYPOGRAPHIC AND TECHNICAL EVALUATION

Yes	No	
		Do the pages lie flat?
		Does the book open easily?
		Are size and page proportions of the book good?
		(f) Margin
		Is the trough margin (where book is bound) wide enough so that page of print lies flat for reading?
		TOTAL

2. Technical Evaluation (printing and binding)

		(a) Paper
		Is the paper strong and durable?
		Is the paper sufficiently thick and opaque so that print on reverse side does not show through?
		(b) Cover and Binding
		Are cover and binding sufficiently durable for the purpose intended?
		Is there consistency in the material used for cover and binding?
		(c) Printing
		Is the quality of the ink sufficiently high to make both print and illustrations sharp?
		When color is used is it pure?

TABLE III (continued)

TYPOGRAPHIC AND TECHNICAL EVALUATION

Yes	No	
		Are the contrast and depth of illustrations good?
		Are line illustrations and type impression black and sharp?

TOTAL

Units of Measurement

Comparison between points, picas, and inches.

Unlike the architect who works in feet and inches, the designer is obliged to work in small units of measurement. Obviously, it would be absurd to lay an inch ruler down on this page and try to measure a letter which is a very small fraction of an inch. Dealing in these small fractions would be cumbersome and would cause inaccuracies. For this reason, type measurements are calculated in units smaller than an inch.

Points and Picas

The two basic units used in typography are called *points* and *picas*. The smaller unit is the point. There are 12 points in one pica. (If you can remember that there are twelve inches in one foot, then you should have no difficulty remembering 12 points in one pica.) There are 6 picas in one inch. Study Figure 37 so that you can visualize the units in which you will be working. Memorize these units. Small as they are, they are a fundamental tool.

INCH RULE

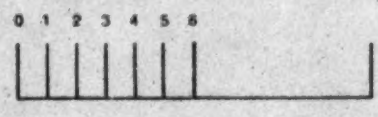
A Piece of Type

Now let's examine a piece of type (Figure 38). It is a rectangular block of metal with a printing surface on top. The block is called the *body* and the printing surface is called the *face*.

The height of the body is .918" and is known as *type-high*. Although this dimension is not important to the designer, it is very important to the printer that all type be exactly the same height in order to print evenly and consistently.

The width, which is called the *set*, is dictated by the width of the individual letter, the letters *M* and *W* being the widest and *I* being the narrowest.

The depth of the body is the dimension of the greatest concern to the designer. (See Figure 39.) It is known as the *body size*. It is by this dimension that we measure the size of type.



6 PICAS = 1 INCH

12 POINTS = 1 PICA

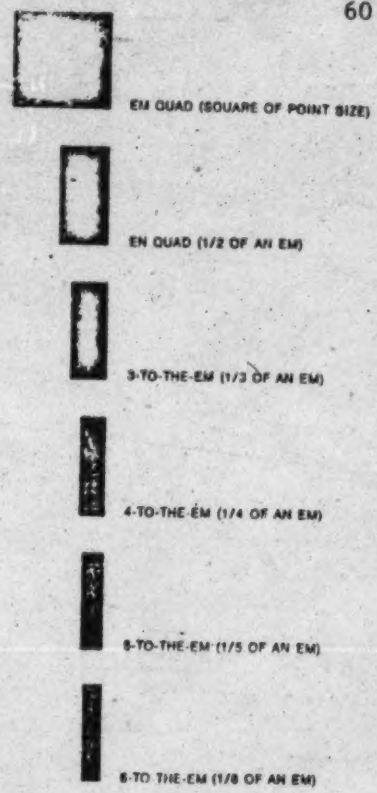
(The size of this page has been reduced by 15%)

Word Spacing

Spacing between words is accomplished mechanically by inserting pieces of metal which are lower than the type itself. Being lower, they do not come in contact with the paper and, therefore, do not print. These pieces of metal, called *quads*, are all related in size to the *em quad*, which is the square of the type size. For example, if the type is 60 points, the em quad is a square 60 points by 60 points; if the type is 10 point, the em quad is 10 points square. Since 1 em would be too much space between words, smaller pieces of metal are used which are subdivisions of the em quad (Figure 44). They are listed below with the nicknames they are commonly known by.

em quad (square of point size)	em (mutton)
2-to-the-em (1/2 of an em)	en (nut)
3-to-the-em (1/3 of an em)	thick
4-to-the-em (1/4 of an em)	middle (mid)
5-to-the-em (1/5 of an em)	thin
6-to-the-em (1/6 of an em)	hair

To avoid confusion in verbal communication, the em is frequently called a "mutton" and the en called a "nut." In Figure 45 six lines of type show the basic variations of word spacing available.


EM QUAD (SQUARE OF POINT SIZE)
EN QUAD (1/2 OF AN EM)
3-TO-THE-EM (1/3 OF AN EM)
4-TO-THE-EM (1/4 OF AN EM)
5-TO-THE-EM (1/5 OF AN EM)
6-TO THE-EM (1/6 OF AN EM)

44. A 48 point em quad and its subdivisions.

This line is spaced with em quads
This line is spaced with en quads
This line is spaced with 3-to-the-em spaces
This line is spaced with 4-to-the-em spaces
This line is spaced with 5-to-the-em spaces
This line is spaced with 6-to-the-em spaces

45. Six lines of type with different word spacing.

Letterspacing

Probably the only time you will have occasion to specify letterspacing is when setting words in all caps. The shapes of many of our roman caps do not effectively fill a rectangle. Combinations of these letters often create distracting holes in the even texture of a line. For this reason, a line of caps can look better with a little letterspacing, as shown in Figure 46. This letterspacing should not be mechanically equal; it should be optically equal. These spacing materials are very thin. Most fonts have spaces of 1 point (made of brass) which can be used singly or in groups. Others are even thinner, 1/2 point (copper) and 1/4 point (stainless steel). There is even a letterspace made of paper. Consider the thickness of a piece of paper—this will give you an indication of just how finely letterspacing can be adjusted.

LETTERSPACING

LETTERSPACING

46. Above is a word set without letterspacing and the letterspace appears unequal. Below, the word has been corrected by additional letterspacing between the letters that were too close, to make the letterspacing optically equal.

Leading

In addition to the space between the words, it is also possible to vary the space between the lines. To accomplish this, metal strips of various thicknesses (Figure 47) are placed between the lines of type. This is called *leading* (pronounced ledding) and the *leads* (leds) are measured in points. Their function is merely to separate the lines of type. They are less than type-high and do not print.

1 POINT

2 POINT

3 POINT

4 POINT

6 POINT

Various leads for creating space between lines of type.

When setting type, it is possible to vary the amount of space between the lines of type by *leading* (pronounced ledding). This is done by placing metal strips, called *leads* (leds), between the lines of type. These leads vary in thickness and are measured in points. Although leading does not print, we have indicated it in this example by printing a black rule of the same thickness between the first two lines. If there is no leading, the type is said to be set *solid*. If there is one point of leading, it is set "10 on 11" and is written 10/11. The smaller figure indicates the type size; the larger figure, the type size *plus* the leading.

SOLID 10/10

When setting type, it is possible to vary the amount of space between the lines of type by *leading* (pronounced ledding). This is done by placing metal strips, called *leads* (leds), between the lines of type. These leads vary in thickness and are measured in points. Although leading does not print, we have indicated it in this example by printing a black rule of the same thickness between the first two lines. If there is no leading, the type is said to be set *solid*. If there is one point of leading, it is set "10 on 11" and is written 10/11. The smaller figure indicates the type size; the larger figure, the type size *plus* the leading.

1 POINT LEADED 10/11

When setting type, it is possible to vary the amount of space between the lines of type by *leading* (pronounced ledding). This is done by placing metal strips, called *leads* (leds), between the lines of type. These leads vary in thickness and are measured in points. Although leading does not print, we have indicated it in this example by printing a black rule of the same thickness between the first two lines. If there is no leading, the type is said to be set *solid*. If there is one point of leading, it is set "10 on 11" and is written 10/11. The smaller figure indicates the type size; the larger figure, the type size *plus* the leading.

2 POINT LEADED 10/12

When setting type, it is possible to vary the amount of space between the lines of type by *leading* (pronounced ledding). This is done by placing metal strips, called *leads* (leds), between the lines of type. These leads vary in thickness and are measured in points. Although leading does not print, we have indicated it in this example by printing a black rule of the same thickness between the first two lines. If there is no leading, the type is said to be set *solid*. If there is one point of leading, it is set "10 on 11" and is written 10/11. The smaller figure indicates the type size; the larger figure, the type size *plus* the leading.

3 POINT LEADED 10/13

Four blocks of 10 point Garamond with varying amounts of leading. The black rule between the first two lines shows the amount added between all the lines of that block.

children's consumption.

The Selected Criteria for Judging Children's Books on the Visual Arts if applied to children's picture books could assist in identifying a useful collection of books which are artistically illustrated. Used by children such books would offer an exposure to quality visual art and would develop in children a sense of discrimination. This would stand them in good stead in developing their aesthetic awareness and expectations of their surroundings in general and not just in art subjects. In the opinion of the investigator, young children develop good art preferences when exposed to authentic art of many varieties (including books) provided that authentic art is in the form preferred at the child's developmental level.

Recommendations for Further Research

A further study could be made to record children's preferences in their selection of children's books on the visual arts. This record could be compared with the selection made by trained experts. It would be useful to find out how children's preferences in books are influenced by their having read the said books.

Schatz (1967) recommends that it would be desirable to find suitable criteria for judging children's books on the visual arts by noting which books children choose on their own and noting children's discussion of the books they have read. These findings could be applied to the Selected Criteria for Evaluating Children's Books on the Visual Arts to further sharpen and refine these criteria.

The Department of Education in Alberta has recently published curriculum guides for art education in the junior and senior high school levels. A study and assessment of the type and quality of books on the visual arts available for students at the junior and senior high school level would be valuable for use with the new guides. A revision of the Selected Criteria for Evaluating Children's Books on the Visual Arts could be made so that it would be of help to art teachers at the junior and senior high school levels when selecting suitable books on the visual arts from books currently available.

The Selected Criteria for Evaluating Children's Books on the Visual Arts would serve a most positive purpose if applied to children's picture books in general and a list made of picture books which implicitly teach art.

The Selected Criteria for Evaluating Children's Books on the Visual Arts could be applied to children's periodicals and a recommended list compiled. A survey of comic book series could be made and their artistic merit could be judged with a view to their possible visual upgrading.

The Selected Criteria for Judging Children's Books on the Visual Arts could be revised and changed to serve as a measure for adult picture books and periodicals.

The Selected Criteria for Judging Children's Books on the Visual Arts could be modified for application to slides, film strips and 16 m.m. films on art subjects and a useful list could thus be compiled for classroom teachers and other interested adults.

A long term study could be made of children's preferences in books

on the visual arts before and after they have been extensively exposed to books which have been rated high on the scale of the Selected Criteria for Judging Children's Books on the Visual Arts.

The Selected Criteria for Judging Children's Books on the Visual Arts could be tested by a larger population made up of general classroom teachers, teachers training as school librarians and/or teachers training to be art teachers.

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APPENDIX A

KAMRA FORMAT EVALUATION SCORE SHEET FOR EVALUATING PICTURE BOOKS IN A SCHOOL LIBRARY

Superior (S)	Average (A)	Inferior (I)
score X2 (3)	score X2 (2)	score X2 (I)
Good quality paper, appropriate size, clear type, wide margins, clean.	Acceptable paper, print, and type size; medium narrow margins &/or smudgy marks on pages.	Print too small, paper thin & cheap margins too narrow to permit rebinding, &/or very dirty or torn or marked pages.
Book binding in good condition, eye-catching, attractive, strongly bound, &/or plastic covers.	Average binding or does not attract the eye, is not obviously worn.	Weak bindings &/or board covers, or need immediate repair, or is badly mended, or is very unattractive.

KAMRA EVALUATION SCORE SHEET

FOR EVALUATING PICTURE BOOKS IN A SCHOOL LIBRARY

Superior (S)	Average (A)	Inferior (I)
score (X2) 3 Artistic illustrations, adhere to principles of drawing, composition and balance. Imaginative.	score (X2) 2 Does not have these qualities to a great degree.	score (X2) Unartistic, unimaginative &/or stereotyped faces or figures; &/or cartoon-like drawn
score (X2) 3 Are an integral part of the text, create the mood of the text, interesting to children. Portray the unfamiliar so it is understandable.	score (X2) 2 Accompany but do not add to the mood of the text. Reflect the story in a manner moderately understandable to children.	score (X2) I Are unrelated to text or have no meaning for child.

APPENDIX B

SECOND DRAFT OF CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

Artistic Evaluation of Art and Text (including cover)

First column one (1) point		2nd column 0 points
Gestalt (whole or general first impression of art and text): Acceptable		Not acceptable
Test is accurate (where accuracy and comprehensibility are important)		Not accurate
Test is comprehensible		Not clearly written
Illustrations are comprehensible		Confusing
Illustrations and text are integrated		not integrated
Illustrations are accurate		Inaccurate
Text is written for level intended - is not condescending or too difficult		is condescending or too difficult
Text is organized in a logical sequence with continuity		has poor continuity
Cover is integrated with total book		not integrated
Illustrations are colored		not colored
Illustrations are of good quality		poor quality (harsh or blurred)
Illustrations are arranged in logical sequence		not in logical sequence
Illustrations have strong lineal qualities		poorly drawn
A bibliography is provided (where suitable—if book is not a history or technical book and does not need a bibliography award one point)		no bibliography where needed
A glossary is provided (where a glossary is not necessary e.g. story book) award one (1) point		needed glossary not included
TOTAL POINTS		11 points possible

SECOND DRAFT OF CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS (Continued)

Name of Book: Publisher: Level Suited for:
Author: Year Published Type of Edition:

Technical Evaluation 1 point for items in this column		0 points for items in this column
Lower case letters are used. (except for beginning sentences and proper names)		Upper case letters are used for over 90 per cent of printing
Letters are 10 - 11 point type		Letters are larger or smaller than 10 - 11 point type
Letters are not exaggerated in length or distorted more than 10 per cent of whole		Letters are exaggerated in length or distorted more than 10 per cent of whole time
Italic print is not used more than 10 per cent of whole		Italic print is used
Mixed print is not used more than 10 per cent of whole		Mixed print is used
Arabic numbers are used when numbering used alot one (1) if book is not numbered		Roman numerals are used for numbering
Leading is 2 point (distance between lines)		Leading is more or less than 2 point
Trough margin is wide enough so that printing on page is flat for reading		Trough margin does not allow room enough for page to be flat
Print is black on white paper		Print is not black on white paper
Paper is dull or moderate glaze (except for ½ tone illustrations)		Paper is high glaze
Paper is thick enough and opaque enough so that print on reverse side will not show through		Print on reverse side shows through
Line width is 19 pica or (3"on 3½) or (10 to 15 words)		Line width is shorter or longer than 19 pica or (3 to 3½") or (10 to 15) words
Binding is both stitched and glued		Binding is stitched or stapled
TOTAL POINTS		out of 12 possible

APPENDIX C

THIRD DRAFT RENAMED

SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

Artistic evaluation of Art and Text (including cover)
Evaluation of Content for Artistic competency

Overall Evaluation	First Column 1 point	2nd column 0 points
Gestalt (whole or general impression of art and text Acceptable		not acceptable
Cover is integrated with total look		cover is not integrated
Illustrations and text are integrated		they are not integrated
Illustrations		
Illustrations are comprehensible		not comprehensible
Illustrations are of good quality		not good quality
Illustrations are colored		not colored
Illustrations are accurate		not accurate
Illustrations are arranged in logical sequence		not in logical sequence
Illustrations have strong lineal qualities.		do not have strong lineal qualities
Text		
Text is comprehensible		not comprehensible
Text is written for level intended--is not condescending or too difficult		Text is condescending or too difficult
Text is organized in logical sequence with continuity		not in sequence
Text is accurate (where accuracy is important Award one (1) point for story type text		Inaccurate
A bibliography is provided (where suitable--if book is not art history or methods book and does not need a bibliography award one (1) point)		No bibliography where needed
A glossary is provided (where a glossary is not necessary e.g. a story book, award one (1) point)		Needed glossary not included
TOTAL		out of a possible 15

*This page is to be used with page 2
covering Technical Evaluation

6 point

16. This band of men and women set sail for the new world where they could live in peace. There was great rejoicing when

8 point

16. This band of men and women set sail for the new world where they could live in peace. There was great rejoicing when

9 point

16. This band of men and women set sail for the new world where they could live in peace. There was great rejoicing when

10 point

16. This band of men and women set sail for the new world where they could live in peace. There was

11 point

16. This band of men and women set sail for the new world where they could live in peace. There was

12 point

16. This band of men and women set sail for the new world where they could live in peace.

14 point

16. This band of men and women set sail for the new world where they

FIG. 5.1—Seven sizes of type set solid, 19-pica line width. Six through 12 point are Granjon, 14 point is Scotch Roman.

THIRD DRAFT RENAMED

SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

Name of Book:
Author:

Publisher:
Year of Publication:

Level Suited for:
Type of Edition:

Technical Evaluation 1 point for items in this column		0 points for items in this column
Lower case letters are used (except for beginning sentences and proper names)		Upper case letters are used for more than 90 per cent of printing
Letters are 10 to 11 point type Kindergarten - 3 up to 14 points		Letters are larger or smaller than 10 to 11 point type
Letters are not exaggerated in length or distorted more than 10 per cent whole		Letters are exaggerated in length or distorted more than 10 per cent of whole time
Italic print is not used more than 10 per cent of whole		Italic print is used more than 10 per cent of whole time
Mixed print is not used more than 10 per cent of whole		Mixed print is used more than 10 per cent of whole time
Arabic numbers are used for numberings. Where numbering is not used award one point		Roman numerals are used
Leading is two point (distance between lines)		Leading is solid set
Trough margin is wide enough so that printing on page is flat for reading		Trough margin does not allow room enough for pages to be flat
Print is black on white paper 90 per cent		Print is not black on white paper more than 90 per cent of time
Paper is dull or moderate glaze (except for ½ tone illustrations)		Paper is high glaze
Paper is thick enough and opaque enough so that print on reverse side does not show through		Print on reverse side shows through
Line width is 3½ or 10 to 15 words or 19 pica. If line width is used for artistic design it can be shorter		Line width or longer than 3 to 3½ 10 - 15 words or 19 pica
Binding is both stitched and glued		Binding is stitched and stapled
TOTAL		out of 13 possible

SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

EVALUATION OF CONTENT - CHECKLIST

Covers evaluation and judgment about art objects
(mature fine and applied art and that of the child) _____

Covers production or creation of art objects
(materials, techniques, and processes of producing art) _____

Promotes understanding and awareness of aesthetic qualities
of everyday life _____

Gives information on the historical development, significance,
and meaning of art forms in culture _____

Covers Design Elements (general) _____

Specific
- Line _____
- Shape _____
- Form or Space _____
- Color _____
- Texture _____
- Tone or Value _____

Covers Design Principles (general) _____

Specific
- Balance _____
- Dominance _____
- Rhythm (repetition) _____
- Variety _____
- Unity _____

Miscellaneous (to be specified if included)

_____

_____

_____

_____

APPENDIX D

LIST 1

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS JUDGED BY SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

AUTHOR	TITLE	DATE	PUBLISHER	EVALUATION: Technical	EVALUATION: All Inclusive	EVALUATION: Illustrations	EVALUATION: Text	CONTENT: Aesthetic Judgment	CONTENT: Production	CONTENT: Aesthetic Awareness	CONTENT: History	CONTENT: Design Elements	CONTENT: Design Principles		
P. Belves & F. Mathey	Enjoying the World of Art	1966	Lion Press New York	10	2	5	6	X		X		X	X	9-12	Library
John J. Bodor	Rubbings & Textures	1968	Reinhold Bk. Corp. N. Y.	9	2	4	4	X	X	X		X	X	9 up	Library
Helen Borten	A Picture Has A Special Look	1961	Abelard & Schumann, London	13	3	6	6	X		X		X	X	5 up	Library
Helen Borten	Do You See What I See?	1959	Abelard & Schumann, London	12	2	6	6	X		X		X	X	5-8	Library
Pierre Burton F. Neufeld K. Lefoli	Great Canadian Painting	1966	Can. Centennial Pub. Co. Toronto	13	3	6	6	X		X	X	X	X	10 up	Library
Ann Campbell	Let's Find Out About Color	1966	Franklin Watts Inc., New York	12	3	6	6	X		X		X	X	5-8	Library
Alice E. Chase	Famous Artists of The Past	1964	Platt & Munk New York	13	3	6	6	X		X	X	X	X	9-12	Library
Chase & Sue Cornelius Design: Wendell Carroll	The City In Art		Lerner Pub. Co. Minneapolis, Min.	12	3	4	5	X		X	X	X	X	9 up	Library
Heinz Deikmann Illustrator: R. Renard	Leonardo Da Vinci	1964	Thomas Nelson & Sons	11	2	3	3				X			8-10	Library

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS JUDGED BY SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

AUTHOR	TITLE	DATE	PUBLISHER	EVALUATION				CONTENT							
				Technical	All Inclusive Illustrations	Text		Aesthetic Judgment	Production	Aesthetic Awareness	History	Design Elements	Design Principles	Age Level	Type of Edition
Marion Downer	Discovering Design	1947	Lathrop Lee & Shepard New York	10	2	4	4	X	X	X		X	X	9 up	Library
Edward Emberley	Green Says Go	1968	Little & Brown Boston	13	3	6	6	X		X		X	X	5-8	Library
Shirley Glubok	The Art of Ancient Rome	1962	Antheneum, New York	10	2	4	6	X		X	X	X	X	6 up	Library
Geoffery & Jane Grigson	Shapes and Stories	1964	Vanguard Press New York	11	3	6	6	X		X	X	X	X	10 up	Library
John Hawkinson	Pastels Are Great	1968	Geo. J. McLeod Toronto	10	2	2	3		X					9-12	Library
John Hawkinson	Collect, Print & Paint From Nature	1967	Albert Whitman & Co., Chicago	10	2	4	4	X	X	X		X	X	9 up	Library
Anthony Hobson	An Introduction to Paper Sculpture	1956 1956	Dryad Handi-crafts, Leicester, England	9	1	4	6	X	X	X		X	X	9 up	Library
Geoffrey Holme	Children's Art Book	1938	The Studio, New York - London	12	2	2	4		X		X			9 up	Library
Z. Hopp	The Magic Chalk	1959	D. McKay, New York	13	3	6	6	X		X		X	X	6 up	Library

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS JUDGED BY SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

AUTHOR	TITLE	DATE	PUBLISHER	EVALUATION				CONTENT							
				Technical	All Inclusive	Illustrations	Text	Aesthetic Judgment	Production	Aesthetic Awareness	History	Design Elements	Design Principles	Age Level	Type of Edition
Koshi Ota, Susummii Kokeki Tojuso Haba, Keyoaki Baba Bummii Fukita	Printing for Fun	1960	Geo. J. McLeod Toronto	13	3	5	6	X	X	X		X	X	6 up	Library
Jean Lee Latham Illustrator: Jo. Poleson	Samuel B. Morse Artist-Inventor	1961	Garrard Pub. Co. Champaign, Ill.	12	2	2	2				X			6-9	Library
Joseph Leeming	Fun With Clay	1944	J. B. Lippincott Co., New York	12	1	3	4		X					9 up	Library
E.G. Lutz	Drawing Made Easy	1947	Chas. Scribner & Sons, New York	10	2	2	2		X					9 up	Library
John Lynch	Metal Sculpture	1957	MacMillan Co. of Can. Toronto	12	3	5	6		X			X	X	10 up	Library
Vernon Mills	Making Posters	1967	Gen. Pub. Co. Don Mills, Can.	10	2	5	5	X	X			X	X	12 up	Library
Heinrich Neumayer	Egyptian Painting	1963	Methuen & Co. London, Eng.	8	1	4	6			X	X	X	X	10 up	Library
Florence Micholas Mabel Trilling, Margaret Lee, Elmer A. Stephen & C.W.G. Whitford	Art for Young America	1946	Manual Arts Press, Peoria Ill.	12	2	5	6	X	X	X		X	X	9 up	Library
Roberta M. Paine	Looking At Sculpture	1968	Lothrop, Lee & Shepard, New York	12	3	5	6	X		X	X	X	X	9-12	Library

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS JUDGED BY SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

AUTHOR	TITLE	DATE	PUBLISHER	EVALUATION				CONTENT						Age Level	Type of Edition
				Technical	All Inclusive	Illustrations	Text	Aesthetic Judgment	Production	Aesthetic Awareness	History	Design Elements	Design Principles		
Christine Price	Made In The Renaissance	1963	The Bodley Head London	12	3	5	5				X			10 up	Library
Ernest Raboff	Paul Klee	1969	E. Raboff & Gemini Smith New York	7	2	5	4	X		X	X	X	X	7-10	Library
Ernest Raboff	Marc Chagall Art For Children	1968	Doubleday, New York	7	2	4	6	X		X	X	X	X	9-12	Library
Ernest Raboff	Pablo Picasso	1969	E. Raboff & Gemini Smith New York	7	2	5	4	X		X	X	X	X	7-10	Library
Kurt Rowland	The Development of Shape	1966	Ginn & Co. Ltd. London	12	3	6	6	X	X	X		X	X	9 up	Library
Kurt Rowland	Learning To See Books 1, 2 & 3	1969	Ginn & Co. Ltd., London	12	3	6	6	X	X	X		X	X	8 up	Library paper back
W. G. Roger	A Picture Is A Picture	1964	Harcourt, Brace & World, New York	12	1	3	4	X		X	X	X	X	10 up	Library
Arthur Sadler	An Introduction to Paper Sculpture	1965	Blanford Press London, WC 1	10	2	5	5		X					10 up	Library
Arnold Spilka	Paint All Kinds of Pictures	1963	Henry Z. Walck New York	12	3	6	6		X			X	X	5-9	Library
Clarence Tellenius	Sketch Pad Out-of-doors	1956	The Country Guide, Winnipeg, Man.	11	3	5	6	X	X	X		X	X	10 up	Library

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS JUDGED BY SELECTED CRITERIA FOR JUDGING CHILDREN'S BOOKS ON THE VISUAL ARTS

AUTHOR	TITLE	DATE	PUBLISHER	EVALUATION				CONTENT							
				Technical	All Inclusive	Illustrations	Text	Aesthetic Judgment	Production	Aesthetic Awareness	History	Design Elements	Design Principles	Age Level	Type of Edition
Harvey Weiss	Ceramics	1964	Young Scott Bks. New York	11	3	4	6	X	X	X		X	X	9 up	Library
Harvey Weiss	Paper, Ink & Roller Print Making for Beginners	1958	Young Scott Bks. New York	11	3	4	5		X			X	X	9 up	Library
Harvey Weiss	Pencil, Pen & Brush	no date	Young Scott Bks. New York	9	2	5	5		X			X	X	10 up	Library
Harvey Weiss	Sticks, Spools & Feathers	1962	Young Scott Bks. New York	9	2	3	4		X					9 up	Library
Charlotte Willard	What is A Masterpeice?	1964	G.P. Putman's Sons New York	12	2	4	5	X		X	X	X	X	9 up	Library
Walter J. Wilwering	Animal Drawing and Painting	1956	Dover Pub. Ltd. New York	10	2	5	5	X	X			X	X	9 up	Library
Robt. J. Wolff	Seeing Red	1968	Charles Scribner & Sons New York	13	3	6	6	X		X		X	X	5-10	Library
Arthur Zaidenburg	How To Draw People	1952	Copp Clark Co., Toronto	12	2	2	4		X					9 up	Library
Ruth Zuelke	The Horse In Art	1965	The House of Grant Toronto, Ont.	12	3	3	6	X		X	X	X	X	9 up	Library

LIST 2

A LIST OF CHILDREN'S BOOKS ON THE VISUAL ARTS DEALING WITH AESTHETIC JUDGMENT AND AESTHETIC AWARENESS

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
John H. Bodor	Rubbins & Textures	1968	Reinhold Bk. Corp., New York	9 up
Helen Borten	Do You See What I See?	1959	Abelard-Schumann Pub., London	5-8
Helen Borten	A Picture Has A Special Look	1961	Abelard-Schumann, London	5 up
Pierre Burton, F. Neufeld, & K. Lefoli	Great Canadian Painting A Century of Art	1966	Can. Centennial Pub. Co., Toronto	10 up
Ann Campbell	Let's Find Out About Color	1966	Franklin Watts, Inc., New York	5-8
Alice E. Chase	Famouse Artists of The Past	1964	Platt & Munk, New York	9-12
Chase & Sue Cornelius design Wendell Carroll	The City in Art		Lerner Pub. Co., Minneapolis, Minn.	9 up
Heinz Deikmann illustrator: R. Renard	Leonardo Da Vinci	1964	Thomas Nelson & Sons	8-10
Marion Downer	Discovering Design	1947	Lathrop Lee & Shepard, New York	9 up
Edward Emberley	Green Says Go.	1968	Little & Brown, Boston	5-8
Shirley Glubok	The Art of Ancient Rome	1962	Antheneum, New York	6 up
Geoffrey and Jane Grigson	Shapes and Stories	1964	Vanguard Press, New York	10 up
John Hawkinson	Collect, Print & Paint From Nature	1967	Albert Whitman & Co., Chicago, Ill.	9 up
Anthony Hobson	An Introduction to Paper Sculpture	1956	Dryad Handicrafts, Leicester, Eng.	9 up
Z. Hopp	The Magic Chalk	1959	D. McKay, New York	6 up

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH AESTHETIC JUDGMENT AND AESTHETIC AWARENESS (Continued)

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
Koshi Oto, Susumu Kokeki, Tokuso Haba, Keyoski Baba Bunnii Fukita	Printing for Fun	1960	Geo. J. McLeod, Toronto, Ont.	5 up
Vernon Mills	Making Posters	1967	Gen. Pub. Co., Don Mills, Canada	12 up
Florence Nicholas, Mabel Trilling, Margaret Lee, Elmer A. Stephen & C.W.G. Whitford	Art For Young America	1946	Manual Arts Press, Peoria, Ill.	9 up
Roberta M. Paine	Looking At Sculpture	1968	Lothrop, Lee & Shepard, New York	9-12
Ernest Raboff	Marc Chagall, Art for Children	1968	Doubleday, New York	9-12
Ernest Raboff	Pablo Picasso	1969	E. Raboff & Gemini, Smith, New York	7-10
Ernest Raboff	Paul Klee	1969	E. Raboff & Gemini, Smith, New York	7-10
W. G. Rogers	A Picture Is A Picture	1964	Harcourt Brace & World, New York	10 up
Kurt Rowland	The Development of Shape	1966	Ginn & Co., Ltd., London	9 up
Kurt Rowland	Learning To See Book 1, Book 2 and Book 3	1969	Ginn & Co., Ltd., London	8 up
Clarence Tellenius	Sketch Pad Out-of-Doors	1956	The Country Guide, Winnipeg, Man.	10 up
Harvey Weiss	Ceramics	1964	Young Scott Bks., New York	9 up
Charlotte Willard	What is a Masterpiece?	1964	G. P. Putman's Sons, New York	9 up
Walter J. Wilwering	Animal Drawing and Painting	1956	Dover Publications, Ltd., New York	9 up
Robt. J. Wolff	Seeing Red	1968	Charles Scribner & Sons, New York	5-10
Ruth Zuelke	The Horse in Art	1965	The House of Grant, Toronto, Ont.	9 up

LIST 3

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH PRODUCTION TECHNIQUES

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
John J. Bodor	Rubbins and Textures	1968	Reinhold Bk., Corp., New York	9 up
Marion Downer	Discovering Design	1947	Lathrop Lee & Shepard, New York	9 up
John Hawkinson	Collect, Print and Paint from Nature	1967	Albert Whitman & Co., Chicago	9 up
John Hawkinson	Pastels Are Great	1968	Geo. J. McLeod, Toronto	9 to 12
Anthony Hobson	An Introduction of Paper Sculpture	1956	Dryad, Handicrafts, Leicester, England	9 up
Joseph Leeming	Fun With Clay	1944	J. B. Lippincott, Co., New York	9 up
H. G. Lutz	Drawing Made Easy	1947	Chas. Scribner & Sons, New York	9 up
John Lynch	Metal Sculpture	1957	MacMillan Co. of Can., Toronto	10 up
Vernon Mills	Making Posters	1967	Gen. Pub. Co., Don Mills, Ont.	12 up
Florence Nicholas	Art for Young America	1946	Manual Arts Press, Peoria, Ill.	9 up
Koshi Ota, Susumii Kokeki Tojuso Habe, Keyoaki Baba Bunnii Fukita	Printing for Fun	1960	Geo. J. McLeod, Toronto	5 up
Kurt Rowland	The Development of Shape	1966	Ginn & Co., Ltd., London	9 up
Kurt Rowland	Learning to See, Books 1, 2 & 3	1969	Ginn & Co., Ltd., London	9 up
Arthur Sadler	An Introduction to Paper Sculpture	1965	Blanford Press, London, Eng.	9 up
Arnold Spilka	Paint All Kinds of Pictures	1963	Henry Z. Walck, New York	5-9

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH PRODUCTION TECHNIQUES (Continued)

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
Clarence Tellenius	Sketch Pad Out-of-Doors	1956	Country Guide, Winnipeg, Man.	10 up
Harvey Weiss	Ceramics	1964	Young Scott Bks., New York	9 up
Harvey Weiss	Paper, Ink and Roller Print Making for Beginners	1958	Young Scott Bks., New York	9 up
Harvey Weiss	Pencil, Pen and Brush		Young Scott Books, New York	10 up
Harvey Weiss	Sticks, Spools and Feathers	1962	Young Scott Books, New York	9 up
Walter J. Wilwering	Animal Drawing and Painting	1956	Dover Pub. Ltd., New York	9 up
Arthur Zaidenburg	How To Draw People	1952	Copp Clark Co., Toronto	9 up

LIST 4

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH ART HISTORY

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
Pierre Burton, F. Neufeld, K. Lefoli	Great Canadian Painting, A Century of Art	1966	Can. Centennial Pub. Co., Toronto, Ontario	10 up
Alice E. Chase	Famouse Artists of the Past	1964	Platt & Munk, New York	9 to 12
Chase & Sue Cornelius design: Wendell Carroll	The City in Art		Lerner Pub. Co., Minneapolis, Minn.	9 up
Heinz Deikmann Illustrator: R. Renard	Leonardo Da Vinci	1964	Thomas Nelson & Sons, New York	8 to 10
Shirley Glubok	The Art of Ancient Rome	1962	Antheneum, New York	6 up
Geoffery and Jane Grigson	Shapes and Stories	1964	Vanguard Press, New York	10 up
Jean Lee Latham Illustrator: Jo. Polesno	Samuel B. Morse, Artist-Inventor	1961	Garrard Pub. Co., Champaign, Ill.	6-9
Heinrich Neumayer	Egyptian Painting	1963	Methuen & Co., London	10 up
Roberta M. Paine	Looking At Sculpture	1968	Lothrop, Lee & Shepard, New York	9 to 12
Christine Price	Made In the Renaissance	1963	The Bodley Head, London	10 up
Ernest Raboff	Marc Chagall Art For Children	1968	Doubleday, New York	9 to 12
Ernest Raboff	Pablo Picasso	1969	Ernest Raboff & Gemini Smith, New York	7 - 10
Ernest Raboff	Paul Klee	1969	E. Raboff & Gemini Smith, New York	7 - 10
W. G. Rogers	A Picture Is A Picture	1964	Harcourt, Brace & World, New York	10 up
Charlotte Willard	What Is A Masterpiece?	1964	G. P. Putman's Sons, New York	9 up
Ruth Zuelke	The Horse in Art	1965	The House of Grant, Toronto	9 up

LIST 5

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH DESIGN ELEMENTS AND PRINCIPLES

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
John J. Bodor	Rubbings & Textures	1968	Reinhold Bk. Corp., New York	9 up
Helen Borten	Do You See What I See?	1959	Abelard, Schumann, London	5-8
Helen Borten	A Picture Has A Special Look	1961	Abelard & Schumann, London	5 up
Pierre Burton, F. Neufeld, K. Lefoli	Great Canadian Painting A Century of Art	1966	Can. Centennial Pub. Co., Toronto	10 up
Ann Campbell	Let's Find Out About Color	1966	Franklin Watts Inc., New York	5-8
Alice E. Chase	Famous Artists of the Past	1964	Platt & Munk, New York	9-12
Chase & Sue Cornelius Design: Wendell Carroll	The City in Art		Lerner Pub. Minneapolis	9 up
Marion Downer	Discovering Design	1947	Lathrop Lee & Shepard, New York	9 up
Edward Emberley	Green Says Go	1968	Little & Brown, Boston	5-8
Shirley Glubok	The Art of Ancient Rome	1962	Antheneum, New York	6 up
Jane & Geoffery Grigson	Shapes and Stories	1964	Vanguard Press, New York	10 up
John Hawkinson	Collect, Print & Paint From Nature	1967	Albert Whitman & Co., Chicago	9 up
Anthony Hobson	An Introduction to Paper Sculpture	1956	Dryad Handicrafts, Leicester, Eng.	9 up
Z. Hopp	The Magic Chalk	1959	D. McKay, New York	6 up
John Lynch	Metal Sculpture	1957	MacMillan Co. of Can., Toronto	10 up
Vernon Mills	Making Posters	1967	Gen. Pub. Co., Don Mills, Ontario	12 up
Heinrich Neumayer	Egyptian Painting	1963	Methuen & Co., London, England	10 up
Florence Nicholas, Mabel Trilling, Margaret Lee, Elmer A. Stephen & C.W.G. Whitford	Art For Young America	1946	Manual Arts Press, Peoria, Ill.	10 up

A LIST OF CHILDREN'S BOOKS ON VISUAL ARTS DEALING WITH DESIGN ELEMENTS AND PRINCIPLES (Continued)

AUTHOR	TITLE	YEAR	PUBLISHER	AGE LEVEL
Koshi Oto, Susumu Kokeki, Tokuso Baba, Keyoaki Baba Bunnii Fukita	Printing For Fun	1960	Geo. J. McLeod Pub., Toronto	5 up
Roberta M. Paine	Looking At Sculpture	1968	Lothrop, Lee & Shepard, New York	9-12
Ernest Raboff	Pablo Picasso	1969	E. Raboff & Gemini Smith, New York	7-10
Ernest Raboff	Paul Klee	1969	E. Raboff & Gemini Smith, New York	7-10
W. G. Rogers	A Picture Is A Picture	1964	Harcourt, Brace & World, New York	10 up
Kurt Rowland	The Development of Shape	1966	Ginn & Co. Ltd., London	9 up
Kurt Rowland	Learning to See, Books 1, 2 & 3	1969	Ginn & Co. Ltd., London	8 up
Arnold Spilka	Paint All Kinds of Pictures	1963	Henry Z. Walck, New York	5-9
Clarence Telenius	Sketch Pad Out-of-Doors	1956	The Country Guide. Winnipeg, Man.	10 up
Harvey Weiss	Ceramics	1964	Young Scott Bks., New York	9 up
Harvey Weiss	Paper, Ink and Roller Print Making for Beginners	1958	Young Scott Bks., New York	9 up
Harvey Weiss	Pencil, Pen & Brush		Young Scott Bks., New York	10 up
Charlotte Willard	What Is A Masterpiece?	1964	G. P. Putman's Sons, New York	9 up
Walter J. Wilwering	Animal Drawing & Painting	1956	Dover Pb. Ltd., New York	9 up
Robt. J. Wolff	Seeing Red	1968	Chas. Scribner & Sons, New York	5-10
Ruth Zuelke	The Horse In Art	1965	The House of Grant, Toronto, Ont.	9 up